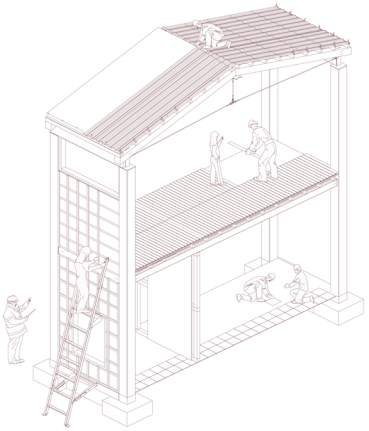
PARTICIPATORY DESIGN

AN IMPLEMENTATION THROUGH A YOUTH CENTRE IN ISTANBUL, KUZGUNCUK



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Master's Degree Project in Architecture
Lund University

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AN IMPLEMENTATION THROUGH A YOUTH CENTRE IN ISTANBUL, KUZGUNCUK

The Department of Architecture and Built Environment
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Abstract

Participation, at its most basic level, refers to individuals taking part in choices that affect their lives. Through participation people can have a chance to observe and identify their opportunities and strategies for action and build solidarity to effect change. In relation to that, the study of participatory design is a research field that has been actively discussed for many years, which includes users' participation in any stages of design and explores the conversation through designers and end-users.

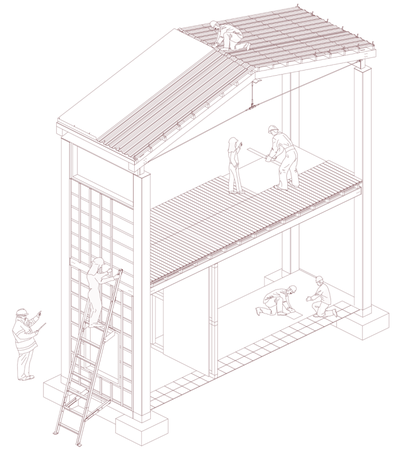
The main question of this project is "How do participatory design elements influence the design and construction phases of a youth centre in the context of Istanbul, Kuzguncuk?"

With its unique context and background Kuzguncuk has a direct relationship with "participation" and under this question I explore and understand the values of the participatory design method and try to seek architectural correspondences within the framework of local sources. The aim of the project is to investigate an approach to include community members from various age groups and occupations into the process by exploring the question of what methods should be considered for the design and construction of a centre that will provide common benefit to the society and how these outputs should be interpreted as design and construction methods. Moreover, I investigate to find a way to develop and formulate an alternative construction method which can be integrated successfully with the participatory approach by finding ways of collaborating, understanding, and interpreting the outcomes from community members through the implementation of a youth centre in Istanbul, Kuzguncuk.

CONTENTS

PART 1

Introduction



Participatory methods can enable architectural practices to reintegrate on various scales by reminding users that they have an inevitable role in shaping their physical environment. Participatory design processes generally involve people from different backgrounds, experiences, interests, and roles within the project. (Sanoff, 1988) However, an important challenge is to find appropriate ways to engage people in participatory design activities. In this project, participatory design approach has been considered as a collection of design methods to influence the built form, which can be suitable for community members to work collaboratively. (Luck, 2003) The aim of this project is to investigate an approach to include community members from various age groups and occupations into the process by exploring the question of what methods should be considered for the design and construction of a centre that will provide common benefit to the society and how these outputs should be interpreted as design methods.

Moreover, I investigate to find a way to develop and formulate an alternative construction method which can be integrated successfully with the participatory approach by finding ways of collaborating, understanding, and interpreting the outcomes from community members through the implementation of a youth centre in Istanbul, Kuzguncuk. Istanbul is the most populated city in Turkey, functioning as the economic, cultural, and historical centre of the country. The city is located on the Bosporus strait, connecting two continents Europe and Asia, and has a population of around 16 million people, which is equal to 19 percent of Turkey's total population. (Wikipedia, 2022a) With its unique background and context Kuzguncuk is one of the oldest settlements which is located in the Asian continent of Istanbul connected to the Üsküdar municipality, as well as continues to carry the characteristics of the traditional Bosphorus village to a certain extent. (Wikipedia, 2022b)

This project was discussed under four main headings, which are introduction, background-literature review, participatory approach, and the design proposal. The first part consists of theoretical and practical research and provides a case study about participatory design. The second part provides a background information about the participatory design approach and explains the target group through the participation types. The third part can be seen as a transition phase in between the theoretical base and the design proposal which can be contemplated as a participatory stage of the project. At that phase, the theoretical framework and the participants' thoughts, ideas and visions are trying to be associated through interviews and a workshop to understand their perceptions and to involve them into the process by discussing them through a given method. The last part consists of my interpretation as an architect through participants' contribution to offer a possible design and construction proposal for a youth centre in Istanbul, Kuzguncuk as a reflection of what has been discovered. The fourth part consists of the proposed structure method and forms of assembly as well as the material selections and technical details of structural components.

The main research question of this project is:

How do participatory design elements influence the design and construction phases of a youth centre in the context of Istanbul, Kuzguncuk?

Under this question my aim is to explore and understand how to work with local sources (people, context etc.) and apply the outcomes in line with the participants' contribution to offer a possible design and construction proposal for a youth centre in Istanbul-Kuzguncuk by relating these participatory process outcomes with architectural correspondences.

While exploring this particular topic, I have researched and discussed relevant subheadings throughout the process to enrich the discussion within the given framework in the first two parts (Part 1 and 2). These subheadings are listed below.

-How is it possible with this method to give children a space where they can find themselves and express themselves in a city?
-What type of materials and construction techniques can be established with the participatory process in the context of Istanbul/Kuzguncuk?
-How acknowledging specific frameworks about participatory methods and the interpretation of the extracted results from the participatory process can be considered as guidelines and lead the design and construction of a youth centre in the context of Istanbul, Kuzguncuk?

In order to find a way to explore these questions, data collection has been made through interviews and face to face meetings with both people who live and work in Kuzguncuk and people from all community levels, as well as a workshop has been conducted at the beginning of the process after the interviews have been done. As a result of the process, according to participants' contribution and involvement, a construction method is proposed which can be suitable for the context of Kuzguncuk as well as for participants to be able to be involved in the building process. The target group of this project is children and young people the age between 8-24, together with people who have been identified as volunteers, from different backgrounds, ages and occupations have been involved into the process to understand the current situation and to create the participatory framework.

Timeline

The process has started with a theoretical research and examination of various examples about participatory design which were conducted around the world. After two weeks of research, I prepared interview questions and travelled to Turkey to collect data, to visit the site and conduct the participatory process with people face-to-face. Seven weeks of data collection, conducting interviews and a workshop (under the recommendations of COVID-19) as well as the observation of the site, I travelled back to Sweden-Lund to merge datas that I had been gathering for the design proposal.

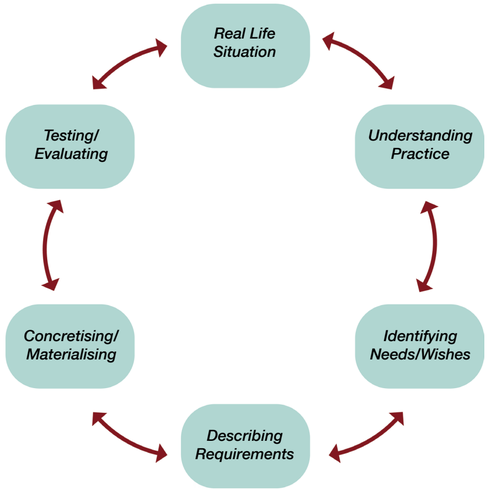


Figure 1
Use-oriented cycle

Participatory Design in Theory

What is participation?

Participation, at its most basic level, refers to individuals taking part in choices that affect their lives. Through participation people can have a chance to observe and identify their opportunities and strategies for action and build solidarity to effect change (Apgar, Thorpe, n.d.). The study of participatory design is a research field that has been actively discussed for many years. This approach includes users' participation in any stages of design and explores the conversation through designers and end-users. It has gained recognition that end-users' involvement in the design and decision-making process has a positive influence on the design process and it generates sustained mentality and understanding. (McAdam, 2005). This approach emphasises designers and users actively working together to improve the quality of working life. In current terms, this means bringing the participant into the process beyond interviewing or usability testing. Participatory approach helps to ensure that designers include users' perspectives in knowledge development, idea generation and product development. Hence, participation needs to balance the different demands of the architects, designers, and the desires of the users through all community members.

Henry Sanoff's approach to participatory design has gained recognition amongst other participatory design research because of his contribution to the application method of PD. He underpins the democratic mentality of participatory design through the involvement of various users during design discussions and through their potential of equal contribution to the outcomes. Thus, the variety of opinions denoted by community members during the decision-making process can act upon the outcome of a project (Luck, 2003). According to Sanoff, continued involvement and development in this field has shown that the participatory method can be used for projects of all sizes, not only for individual buildings, but also for the design and development of communities (Sanoff, 2000). Participatory design is therefore more than a set of design practices that affect the form in which it is built, it also has a human dimension and can include people who constitute a community.

According to Hill (1998), that's why if designers don't take this into account, the participation level eventually gets involved in the process by the end-users of the space by transforming and customising the interior environment of the area according to their perceptions (Hill, 1998). Meaning that, end-users do the final touch by their own interpretation by occupying the space as well as the architects designing the space. In theory, participation becomes an organised part of any project, in which people are meant to be given a voice. These processes might be conflictual and unpredictable since the nature of the process is based on human beings. It shouldn't be seen as a guaranteed way of balancing the sustainability within a project, but as a method that takes on risks and uncertainty (McAdam, 2005). In this way, we see architecture as a product and process is always embedded with social dynamics (Jenkins & Forsyth, 2010).

According to Luck (2003), there are two main reasons to conduct a participatory design process, first one is the study focuses on the verbal interchange of design ideas, which is crucial at the concept and pre-briefing stages of design. The process is iterative, and as a result of the vocal exchange of ideas, knowledge and understanding emerge (Luck, 2003). That's how people might be invisible or weak in the organisational or community power structures have been given a voice at that stage of the process. The second reason is, trying to reduce the possible imbalances and incompatibilities between the end-users and designers, that's how PD methods can allow us to extract a framework about a given challenge or a discipline. (Luck, 2003)

Another methodology about participatory design has been described by Bratteteig et al. (2012), which outlines the importance of each participatory step during the process. In this approach, the primary focus is on the design of technologies and services and is influenced by the Use-oriented design approach, which is based on a six-phase iterative design cycle (Figure 1). In this approach, both the process and the product are equally important. The design process allows for the formation of values and definitions of use, while the artefact (product or service) allows for the investigation of those diverse meanings of use at various phases of development (Redström, 2008).

Increasing Impact on the Decision

	Inform	*Consult*	*Involve*	*Collaborate*	*Empower*
Public Participation Goal	To provide the public with balanced and objective information to assist them in understanding the problem, alternatives, opportunities and/or solutions.	To obtain public feedback on analysis, alternatives and/or decisions.	To work directly with the public throughout the process to ensure that public concerns and aspirations are consistently understood and considered.	To partner with the public in each aspect of the decision including the development of alternatives and the identification of the preferred solution.	To place final decision making in the hands of the public.
Promise to the Public	We will keep you informed.	We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how public input influenced the decision.	We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how public input influenced the decision.	We will look to you for advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible.	We will implement what you decide.

Figure 2

IAP2 Spectrum of Public Participation

IAP2's Spectrum of Public Participation was designed to assist with the selection of the level of participation that defines the public's role in any public participation process. The Spectrum is used internationally, and it is found in public participation plans around the world.

How does it work in real life?

The dynamics of participation depends on who generates the suitable environment for participation to happen, defining the scope and processes involved. Understanding the practice is fundamental to Participatory Design for many reasons, most importantly because so much of what we do is guided by the recognition that designing the technologies people use in their everyday activities' shapes, in crucial ways, how those activities might be done (Robertson & Simonsen, 2012). It emphasises that what people really do is sometimes different from the way their activities might be described by others or depicted in, or presented as what people should do, ought to do or might ideally do 'in theory' (Schmidt et al., 2007). Therefore, in practice, during the conventional processes some fundamental facts about the community or the target group might be misunderstood or ignored. When organisations decide to engage the community or target group, whether it's a full-service program or a one-time campaign to achieve a specific goal, they can often use a collaborative planning process to increase their chances of success. There are five levels to participate the public into a collaborative process, which are informing, consulting, involving, collaborating, and empowering (Semeraro, et al., 2020). Participants' objectives on generating ideas are better understood through public engagement.

To achieve it successfully, people should be willing and able to participate and express themselves for participation to occur. People that participate in a participatory design workshop are a part of the social design process and play an active role in the issue/problem raising, discussion, and decision-making processes that occur throughout the early stages of a project's design (Semeraro, et al., 2020). Participatory Design has always given priority to human action and people's rights to participate in the shaping of the worlds in which they act (Robertson & Simonsen, 2012). This might be difficult if individuals are intimidated, wouldn't have the required knowledge or language to comprehend and contribute, or believe they wouldn't have the right to engage. In practicality, on those kinds of occasions representatives of a particular group might want to participate rather than everyone engaging directly, even though it might raise some risks that visions will not be represented or expressed (Apgar, Thorpe, n.d.).Therefore, the power relationships between the persons participating in these processes determine participation, therefore knowing how power works is critical to enable meaningful involvement. As a result of practising PD, involving future users as co-designers in the design process increases the chance that the outcome represents the values and meaning of the participants (Velden & Mörtberg, 2014).

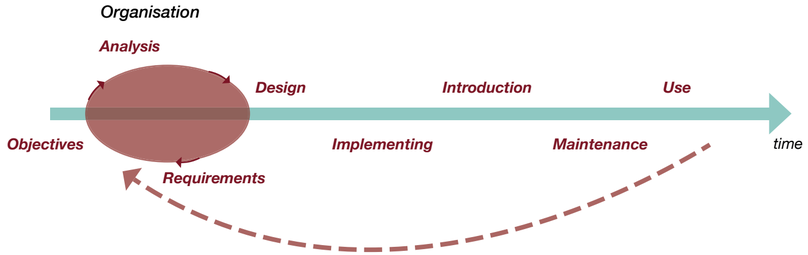


Figure 3
Participatory Design: Ideas, Methods, Practices

As an emerging design methodology, Participatory Design (PD) incorporates non-designers in diverse co-design activities at various stages of the process, which was established in Scandinavia in the early 1970s, since then the movement towards the direct involvement of the public has been increased. (Sanoff, 1988)

The Norwegian Iron and Metal Workers Union (NJW) started one of the primary PD projects in participation with analysts from the Norwegian Computing Centre in 1970. The goal was to involve the workers within the design of a computer-based planning and control framework for their working environment. The plan was based on a participative approach and the consideration of workers' input, with several activities for the unions, counting working groups to examine and to discover solutions through activity programs, evaluations of existing data frameworks, and propositions of changes. The researchers participated with lectures to support the development of the project (Nygaard & Bergo, 1975).

For more than two decades non-designers have been increasingly involved in various design activities through many participatory design projects all over the world such as space design, product development, industrial design, architecture, service- and transformation design.

Another example is from the mid 1960's, the foundation of Community Design Centres (CDC's), whose aim was to offer design and planning services to enable poor people to define and implement their own goals. The promising operation of the CDC's was that communities ought to have the correct to take part within the arranging of their claimed future. Some designers and researchers started to investigate how they might relate these actions with the theme of 'designing', in the meantime the topic for the Design Research Society's conference held in Manchester in 1971 was Design Participation (Cross,1972) as well as some architects and designers began to seek directions to include people in the field of design of different aspects of everyday built environment (Sanoff, 2000).

Participatory design approach is considered as a democratic, value-centred method because of its commitment to the collective shaping of future visions, which enables both participants and designers to anticipate future use and alternative futures. This methodology is based on the designer's unique decision-making power and the aggregation of their values in the design process and its output, which focuses on developing prototypes for a product or service, as well as an innovative manner to organise a work practice or to design a space.

Figure 4
The people of Kuzguncuk are laying pebbles on the sidewalks with the architect, Cengiz Bektaş.

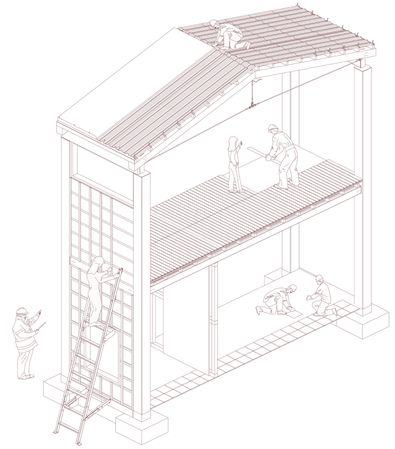
Figure 5
The people of Kuzguncuk are laying pebbles on the sidewalks with the architect, Cengiz Bektaş.

Where it all started, In Istanbul, Kuzguncuk

In the 1980s, together with the architect Cengiz Bektaş, the people of Kuzguncuk were laying pebbles on the sidewalks, which have been preserved from that day until today and they can be seen in Üryanizade Street in Kuzguncuk. It can be interpreted as a symbol of participation and reflects the unique value of the area.

PART 2

Background



The Strengths of the Participatory Design Approach

Conventional design and construction approaches have been challenged by the values of participation and democracy as main principles of participatory design methodology (Bratteteig, et al., 2012). These values concentrate on the distance between designers and prospective users of the visioned outcome. New approaches have been taken into consideration by designers in terms of generating and exploring new ways to conduct the building processes, especially when the goal is to involve local people and other community members, participatory approaches are considered.

The strength of the participatory design process is that it is a movement that crosses conventional and cultural professional boundaries. The idea underlying community involvement is that the environment works better when community members participate actively in its development and administration rather than being treated as passive consumers.

Therefore one of the most important contributions of this method is, by applying participatory methodology, the communication imbalances can be decreased between the end users of the spaces and designers, which means this approach can work as a bridge.

Composing a participatory democracy also means building an increased sense of community amongst people. When people have a strong sense of community, they are more likely to respond positively to effort to solve community problems and will be willing to contribute their time and resources to meet community needs (Morris, 1996). Participatory design approaches both feed the sense of community and take advantage of it afterwards, which is a sustainable cycle of maintaining the community's needs.

Moreover, following a participatory approach is a more sustainable way rather than applying a conventional building method because of including community members into the process, which creates a big impact on both community members' perception of the built environment and the final product, service or design. Its sustainability lies under its being responsive and reflective through the process in each step of the development.

Another important feature is, under the participatory design methodology, it is possible to give voice to people who might not be listened to and/or weaker within the society.

How to Use Local Power Sources

Public participation is a challenging subject to handle. The main problematic area and question needs to be addressed correctly in order to plan an effective participatory process. It is necessary to identify the goals and targets for how to use the local sources' advantages such as people, context etc.

There are some ways to activate participatory design within a certain context, the major component is using the advantages of design ideas that arise during the collaboration with participants from various backgrounds and ages. In order to get a good result and communication, designers should spend time in users' own environments rather than focusing on conventional design methods (Sanoff, 2007).

When including users, both elderly or children, it is the designer's duty to discover strategies that fit with the abilities and competence of the members. These alternative strategies can be considered as community surveys, review boards, advisory boards, task forces, workshops, neighbourhood meetings etc. Moreover if the process includes children, when examining children's needs, they can be disappointed and feel disempowered in the event that they are incapable of replying to questions or get it worked out.

Both when creating strategies for examining user needs and planning with children, it is critical to utilise strategies that are adaptable and can be adjusted to fit the children's abilities (Hussain, 2010).

Sanoff explains that as:
"With the introduction of the users in the decision-making, the planners and designers have to add new capacities to their conventional approach. It does not mean that their creativity has been obliterated. When people participate in the creation of their environment, they need the feeling of control; it is the only way that their needs and values can be taken into consideration." (Sanoff, 1988).

Since these local power sources can be considered as local people and context, they both need to be responsive and reflective on each other.
By acknowledging the fact that, the strength of the participatory design methodology lays down how to activate and use local sources, engaging people into the process and both understanding and getting advantages of the context is the key point of my work.

The Target Group

The target group of this thesis work is both children and young people and volunteer people from various age groups and professions to a certain extent. The main reason that I chose to aim for this particular age group is, it has a direct connection with Istanbul's rapidly changing context. Istanbul's population grew more varied as a result of these fast changes, giving the city a more metropolitan feel and a modern urban environment to match. After 2000's, in order to keep up with this rapid change, the higher authorities primarily focused on constructions of skyscrapers, various types of facilities and residential blocks to generate money out of them, and consequently open public areas, playgrounds, parks and facilities for youth and children were relegated to a secondary role within the urban planning. This situation has dragged children and young people in danger of being excluded from their environment. The importance of the public spaces cannot be underestimated because they are crucial for developing the sense of community within the society, to sustain social structures and to grow a collective memory and values within young people and children (Aksel, 2017)

By acknowledging the fact that there is a lack of public spaces dedicated to children and young people and them being excluded from their environment, I see this thesis work as providing space for children and young people to express and find themselves within the context of Istanbul, Kuzguncuk. Combining this aim with the participatory design approach it can be perceived as ensuring them to gain more confidence in their own abilities by taking part in developing solutions that can help both themselves and other children and young people. Therefore, I examined "The Design Participation Ladder" by S. Hussain (2010), in order to be aware of the level of the participation through children and young people. During the participatory phase, I have tried to investigate both children's and young people's possible visions and thoughts and how the project evolves by them being empowered through the participatory process.

The Design Participation Ladder

Level of Participation	*Characteristics*
Empowered →	- Children learn design skills and take part in developing new solutions. - Designers put great effort into seeking and understanding children's opinions, and children area thereby given real possibilities for influencing the product or services being designed.
Consulted →	- Children are asked about what they need and want, but are not directly included in the design of products or services. - Designers put effort into finding ways for children to express their views according to their culture and level of development.
Included →	- Only adults are consulted. - Children might be observed while testing products, prototypes, or services and asked simple questions, but are not given many opportunities to share views on needs and desires.

Figure 6

The Role of an Architect

When exploring the possibilities of participatory design approach in architectural design projects, one of the most crucial points is how the participation will find its architectural correspondence. This can be identified as the main responsibility of an architect, who conducts the process.

During the participatory processes, the role of an architect can be conceived differently from the conventional responsibilities of architects regarding how role they take in. By the increase of participatory design approaches, it has started to require rethinking the role, location and characteristics of architects as well as the user in the process. The architect's job is no longer to produce completed and unchangeable solutions, but to extract relatable points and/or solutions from a sustained confrontation with the participants. The architect's attention and interpretation need to be related to raising the level of awareness of the participants' contribution and discussion during the participatory process.

These pursuits show that the participants can be observed, involved and empowered by various techniques and this situation leads to a creation of a new understanding within the architectural practice, which is a more embracive and favourable exploration regarding how it cuts the conventional practices in the design sector.

This different understanding has occurred by interpreting the tools, techniques and the common communication between the end-users and designers, that allows participants to be involved in the process from a passive position and passive participation to a more active and productive position (Hacıalibeyoğlu, 2014).

Throughout the participatory design processes, another important responsibility of architects is, they function as a connector in between the end-users and builders regarding both understanding the needs of the social context and what is missing as well as finding ways to transfer knowledge from one side to another by offering and using various mediums such as face-to-face interviews, workshops etc. In order to generate a comprehensive participatory process, social contexts should be examined thoroughly, because these participatory processes can be empowering as well as disempowering depending on how participants are included and treated. Therefore, finding and implementing the correct method for engaging participants into the process is dependent on the architect's approach.

PART 3

Participation

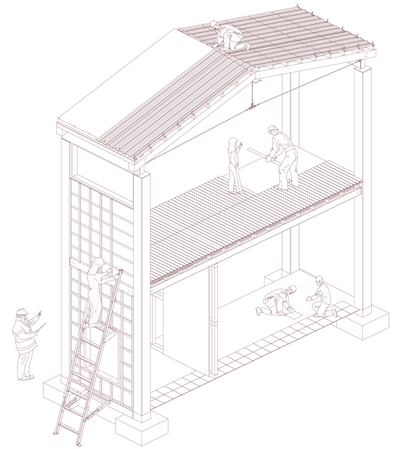


Table 1. Participatory methods used in the case study.

Method	Description
Wants, hopes, and fears	Children were asked to write/draw under the headings 'What I like', 'What I don't like', 'What I need now', and 'What I hope for in the future'
Good experience, bad experience	Children were asked to write/draw under the headings 'Good experience' and 'Bad experience'
Good prosthesis, bad prosthesis	Children were asked to write/draw under the headings 'Good experience' and 'Bad experience'
People with prosthetic legs	Children wrote or made drawing under the headings 'People with prosthetic legs' and 'How to care for people with prosthetic legs'
Sentence completion	Children were asked to complete sentences such as 'If I could change something about my prosthesis, I would change …'
Role play	Children acted out how they wanted to be treated by other people
Photo-voice	Children took photographs of things they are good at doing and activities that they cannot do
Network interview form	Children were asked about who they go to in various situations, such as when hungry, being bullied, or badly injured, to get a picture of their social network

Figure 7
Participatory Methods used in the Case Study.

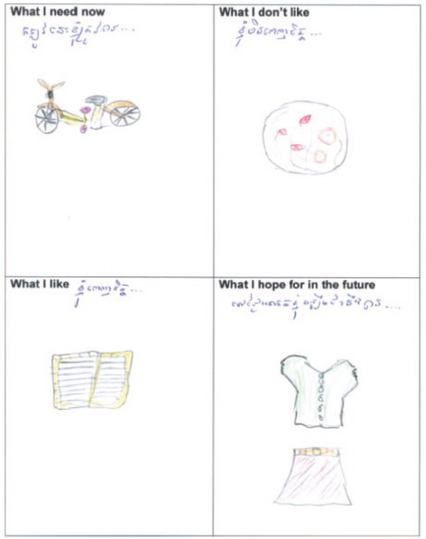


Figure 8
Through this simple form, a girl explained that she needs a bicycle to get to school. She told them that there is a pond close to her home that she does not like because a boy drowned in it and she is afraid of his spirit. She likes to read books and she hopes that she can become a tailor in the future.

Case Study - Children using prosthetic legs in Cambodia Interview Method

This case study is a part of a project conducted for the International Red Cross Committee (ICRC) that produces prosthetic appliances for developing countries, which is used as an example, has been conducted with children using prosthetic legs in Cambodia and it is described through experiences and results through participatory techniques. As a result, it shows that if children are encouraged, they can give designers insight into their needs and desires. The minimum requirement of user engagement is commonly defined as communication in the first phase of the project to obtain information on user demands. Nevertheless, when including children into the design phase, designers tend to consult only adults, such as parents and teachers etc. instead of the children themselves (Druin, 2002). This situation contradicts the current mentality of emphasising user involvement. The reason that I chose this case study as an example is that; the process and almost every step has a direct relationship with the end-users which causes empowered outcomes that have valuable impacts on the result and enhance the quality of the product through empowered children (Hussain, 2010). The most important factor of this research approach used in this study is that children are regarded as social actors and subjects with rights, rather than objects of concern (James & Prout, 1990).

In this example, children who live in Cambodia are not encouraged to find their individual identity in the same manner as children who live in the West, this research was conducted in line with these facts (Hussain, 2010). To conduct a manageable and efficient participatory process, it is crucial to understand the society's needs and showing sensitivity to cultural backgrounds where children live and grow up. It is essential to handle the process positively and empowers experiences for children.

Besides, the research with children should enable them to participate in it through their own ways and it is designers' responsibility to provide appropriate mediums for children that facilitates their communication regardless of any restrictions. It has been accepted that this rights-based approach towards users is an essential component of empowering them through participation.

The interviewees of this case study consist of six children between the ages of 5 and 15, residing in provinces surrounding the capital Phnom Penh, and their parents were interviewed once in August and September 2008. They were found through a non-governmental organisation which provides them with prostheses. The method for gathering data from children's lives and needs (Figure 7) was developed in cooperation with Judith Ennew, (Ennew & Plateau, 2004) who experiences doing research with children and her approach includes using 'lists' forms (Figure 8) that allows children to communicate through drawings, text, or both. The forms were used for initiating conversations in the form of unstructured interviews with children.

As a result, in addition to findings that relate directly to the process and its development, children's participation also resulted in knowledge about users' culture, society, and living conditions. This knowledge provides designers better understanding of the users' values and norms and the context in which the outcome will be interpreted. Through this form of interview technique researchers learned about a specific group of children's everyday struggles and wishes living in Cambodia, as well as children were able to express their thoughts. It has been mentioned in the article that, even though this is a small study, it illustrates that designers can gain insight into children's worlds and have a deeper understanding of their needs by including them in design projects (Hussain, 2010) , (Figure 8).

Figure 9
The workshop package included a set of building survey sheets that described the size and condition of each building accompanied by a graphic symbol of each use for locating a particular activity on the base map. Each participant received a set of these materials for use during the workshop.

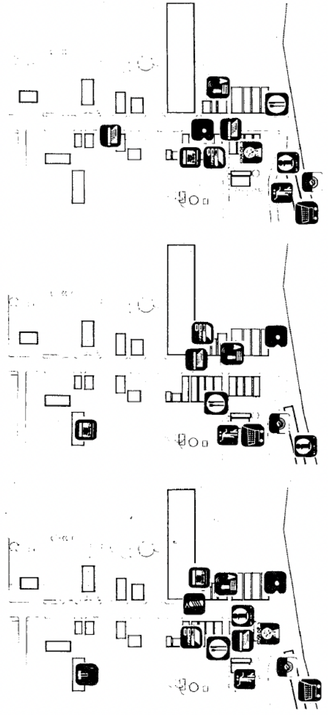


Figure 10
The initial step in the group process required each member to develop a downtown plan by placing their individual activity choices on a score sheet corresponding to the base map. The illustration shows alternative proposals for activity infill for the town of Gibson.

Case Study - Participatory Planning in Gibson
Workshop Method

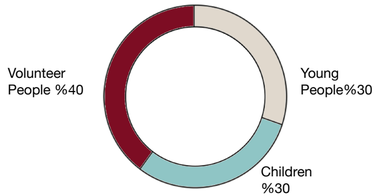
This participatory workshop event (Sanoff, 1988) is about a revitalization strategy to give life back to a declining cotton farm town called Gibson in the United States. An open invitation was extended to the residents of the community to attend the planning workshop. The strategy of this workshop was developed to allow community members participate in the process of selecting appropriate uses for vacant buildings. It was also agreed that in an atmosphere of open communication, each member should have an equal voice in decision-making. As specified in the article, ten vacant buildings in the downtown area represented thirty percent of the usable building inventory. Since many of the vacant property owners did not live in Gibson, it was necessary to not only find appropriate uses for these buildings, but also to put pressure on the absentee owners to sell their holdings. As a result, it was determined that finding a purpose for the abandoned buildings was a critical goal that would necessitate community engagement, especially if citizens were to have a stake in the revitalization of the downtown area.

To achieve that goal, a base map of the town and a set of activity charts that defined a variety of public and private uses for vacant buildings were prepared.

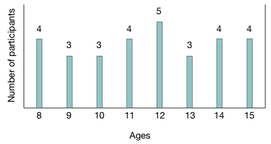
Also a set of building survey sheets that described the size and condition of each building accompanied by a graphic symbol (Figure 9) of each use for locating a particular activity on the base map were prepared. Each participant recieved a set of these materials for use throughout the workshop which was designed for a period of three hours. Twenty people from Gibson voluntarily participated in the Downtown Workshop held at the old railroad depot.
The initial phase in the group process required each member to propose a downtown plan by placing their individual activity choices on a score sheet corresponding to the base map (Figure 10). The image shows an alternative proposal for activity infill for the town of Gibson (Figure 10). Children were also involved in describing their feelings about Gibson by drawing pictures of important features of the town as well as some proposed aspects of the town.

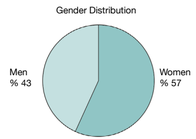
The next step is, each sheet representing individual choices was reviewed by the group. It was believed that this process encourages all viewpoints to be expressed and the opportunity for people to learn from each other. By following this method, a more comprehensive and thorough participatory process was achieved.

PARTICIPANTS - 100 people

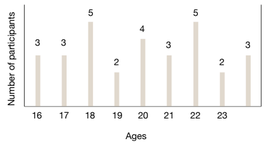


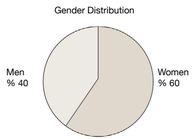
CHILDREN (8-15)



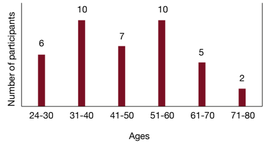


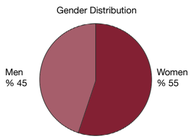
YOUNG PEOPLE (15-24)





VOLUNTEER PEOPLE (24-80)





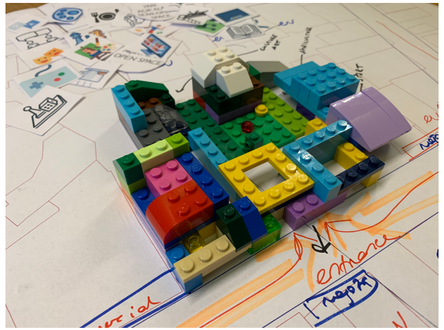
Interviews
Making it real

As a process of investigating the participatory approach within my research I have conducted interviews to collect data from people to be able to reflect upon their current situation, feelings and future ideas as well as if they tend to participate in a participatory process to design and construct a youth centre. During my trip to Turkey, I spent time in Kuzguncuk to both observe the area and conduct the interviews. Between the 8th and 22th of February 2022 I gathered data from 30 children, 30 young people and 40 volunteer people. The gathering data process was based on both face-to-face interviews with the local people in Kuzguncuk and children as well as people residing around the area and willing to contribute my work. The interviewees that I wasn't able to meet in person, were asked to fill in the answers and send the document to me.

Since the outcome of the research is found to be more dependent on gathering as much data as possible to extract an assumption, rather than focusing on a few peoples' ideas. Participants are considered under three main groups which are children aged 8-15, young people aged 15-24 and volunteer citizens aged 24-80. Interview questions were prepared separately for each age group according to the outcome that can be open for interpretation in terms of creating design methods and guidelines. In the light of the case study about children using prosthetic legs in Cambodia (Hussain, 2010), I arranged my own interview questions before the site visit.

I reinterpreted the interview technique and used the similar way of extracting answers from asking questions in a similar way as the example. By applying this interview method, any data can be collected to create design principles and it leads to the exploration of initial concepts, prototypes and/or design modules. The interviews can be found in Appendix (Page 92-93).

To understand and translate their emotional and written responses depending on their age, into a possible design criterion and connect their responses with a corresponding design concept or an idea, my interpretation of obtaining information from children is based on preparing unclouded questions for them to get to know their thoughts about their current environment, where they go after school or where they spend their spare time, with whom, by doing which type of activities as well as what they would wish for the future youth centre. The questions for young people (15-24) have been prepared according to understand their current situation and feeling as well as if they would like to participate physically in the design and construction process collaboratively with other participants and what they would emotionally feel in terms of their perception of the youth centre in order to extract values that they would care within the process. Similar method is applied to volunteer people to understand whether they would like to participate in the process or how they would like to participate rather than participating in the design and building process and what they would care about this research.

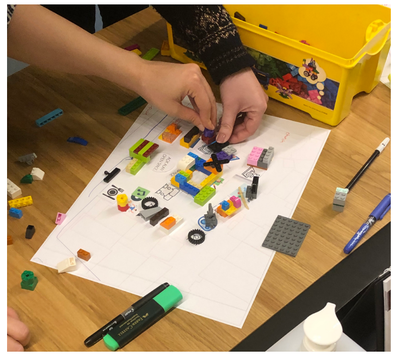


The Workshop
Making it real

The aim of this workshop is to find a way to communicate, exchange knowledge, talk and express thoughts through two or three dimensional objects about this particular project. To be able to achieve that, I organised a meeting on 18th of February 2022, in which myself as an architect and non-designers as volunteer participants communicated during the early phases of the design process. This process has been experienced as a “workshop” where we worked with two-three dimensional objects, mood boards etc. and the primary goal is for non-designers to experience the design, offer suggestions, evaluate, and allow for interpretation.

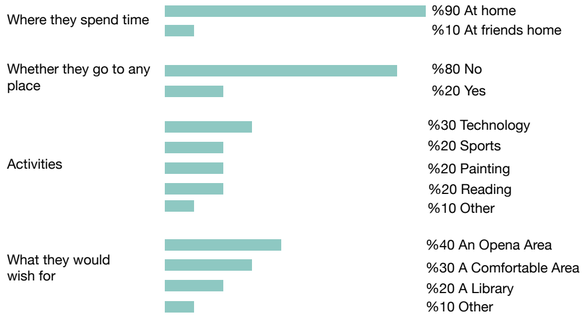
In the same way as it is explained in the case study, two plan schemes have been printed out in two different scales as well as printed out icons that indicate different functions. All the icons were created by me according to the outcomes of the interviews regarding the most requested and demanded functions as well as being compatible with the context. After the evaluation I printed the possible functions out as graphic icons for participants to easily comprehend.

The people who have participated in the workshop had been selected from amongst the interviewees and willing to participate physically. The workshop has been conducted with 8 people including myself as an architect. There were 2 children, 4 women and 2 men who participated in the workshop which took one hour. All participants had been informed about the potential of the site and its surroundings before it started. They were given two pieces of plan schemes together with icons indicating possible function programs and they were asked to place the icons on the plans to create a meaningful association with the surrounding buildings, which consisted of dwellings mostly. After the icon placement is finished, they were asked to express how they imagined this place in 3D by using given Lego pieces in various shapes, colours, and dimensions.



Results of the Interviews

Children (8-15)



-Almost all the children (%90) spend their spare time at home as well as they don't go to any kind of an activity area to practice their hobbies according to the interviews, which shows that they need a place where they can go freely and spend their off-time in.

-Both children and young people gave answers that the physical and technological amenities (example: computers at the place) are not in a good condition and not enough.

-They also mentioned that a comfortable environment where they can both practice their hobbies and hang out is missing in their current situation.

-They emphasised the value of open areas and semi-open areas. (example: wishing there was a garden in the activity area)

"I wish there was a garden"
"A comfy place to hang out"

Young People (15-24)

Qualities of the Outcome

-Young people prefer to spend their spare time both at home (76%) and outside with their friends. (%24) During the face-to-face interviews some of them mentioned that they would like to meet and hang out with their friends while practising their hobbies together.

-%80 of young people don't go to any place to practise their hobbies. The reason is; there are few places to go to practice hobbies and because of that their hobby environment is just their homes.

-Young people mentioned that the place where they go is chaotic and there are too many people there and some equipment is missing. They care about the social quality of the place where they can spend their off time.

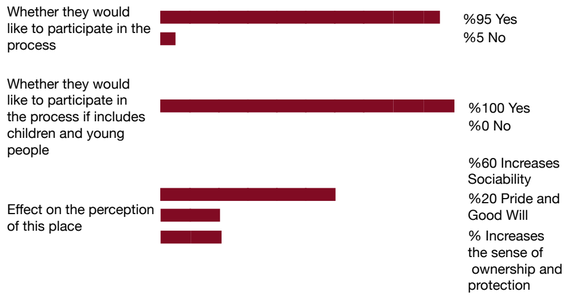
-85% of young people would like to participate in the design and construction processes, and 77% of them want to conduct this through a collaborative way. However, 80% of them don't want to be responsible for the area. 85% of them would be happy to customise the space according to their needs.

The difference for them to participate physically:

"I internalise the space more"
"I enjoy seeing my opinions come true"
"It is valuable to be a part of it"
"It is valuable to conduct this with people have the similar interest"

Results of the Interviews

Volunteer People (24-80)



-%95 of volunteer people would like to participate physically in the design and construction phases of that project, and with the same ratio they would like to conduct this collaboratively with children and young people as well as other volunteer people. When this process includes children and young people the percentage is %100. However, %7,5 of the interviewees mentioned that if this is a volunteer work it shouldn't be personal at any phase even though it includes their child, and they would like to participate unconditionally.

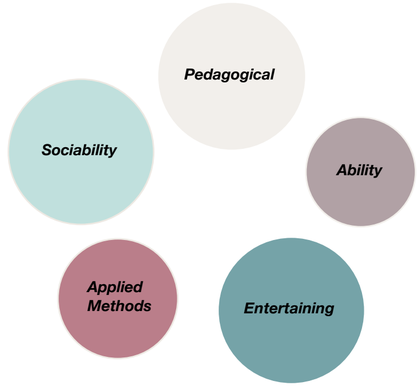
-Another important issue for participants is, they take into consideration that participating in a project that has provided common benefit to society with a percentage of %97,5.

-%20 of volunteer people think that this opportunity is a way of improving their skills which they are not familiar with, and %42,5 feel like it is valuable to be a part of it.

"I like to see my opinions come true together with people have the same feeling and interest"
"Sense of community will be increased"
"It is a good way to transfer knowledge"
"Children and young people realise their opinions are taken care of"

Extracted Values
According to the results of interviews and the workshop

According to face-to-face interviews and the workshop, a couple of volunteer people and young people mentioned some values which would engage them with this process, and they think it would be influential for the process to understand and correlate people's opinions with the aim of this project through cultural backgrounds. Participants mentioned that these values might be seen as inputs, and they can lead the projects' direction and the youth centre can be built on these inputs.



Observations / Reflections over the Participatory Process

As a result of the participatory process, important outcomes and conclusions have been drawn, which are listed below.

- The building programme was arranged according to the most desired results from the interviews. However, the agriculture activity area was added according to the local people's contribution as a reference to the Kuzguncuk Garden.

- Semi-open and open spaces were formed as courtyards with Lego pieces by the participants. This situation shows that, even though participants don't have a designer background, semi-open and open spaces have some correspondence in their perception.

- As can be seen in figure x, the entrance has been indicated as an open area by the participants. When considering the entrance of the youth centre they paid attention to its relationship with the street. This shows that participants can match some spatial elements such as "entrance" with architectural/spatial terms and apply them through a new task. Therefore, I implemented this approach into the design proposal as having an open passageway connecting the courtyard with the street.

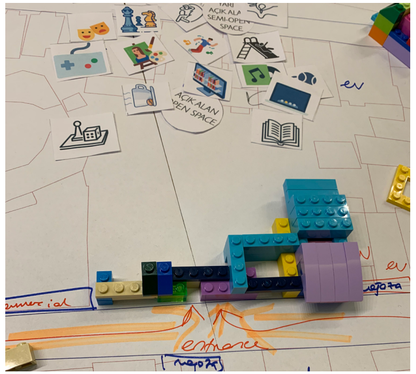
- When participants placed icons, they considered the relationship between the functions as well as the surroundings. Since most of them are dwellings, they tried to give importance to the noisiness level of the given functions.

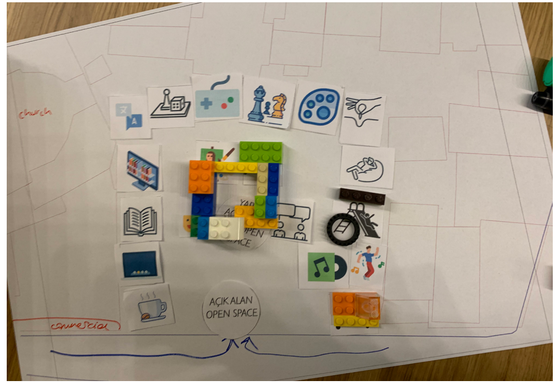
- As my observation of the workshop, participants as non-designers placed and organised both graphic symbols and lego pieces to form clusters. I interpreted this situation together with the contextual inputs as considering relevant building functions connected regarding how they share service zones and common areas.

- Since the intervention area is not as big as to consider all the building functions at the same time, this situation leads to considering multi-purpose spaces for specific functions, where various activities can be carried out at different times during the day.

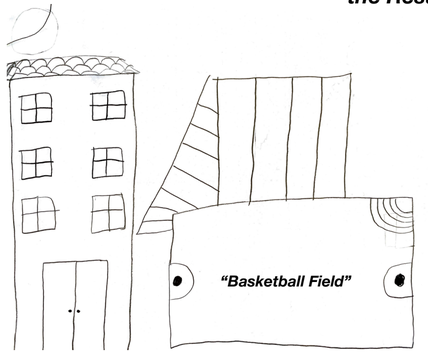
- Thinking of the courtyard created in the middle as a major spatial generator, most building functions should have a direct relationship with the courtyard.

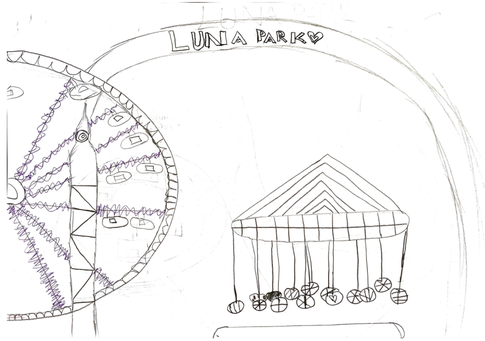
- As an observation through the workshop, using Lego pieces for creating 3D visions is a convenient medium regardless of participants' ages. They feel comfortable working with it since they are familiar with Lego.





Interpretation of the Results





Two sketches from children were drawn during the interviews.

Design Principles Guidelines

The listed design principles/guidelines are constituted after the synthesis of the participatory phase, in combination with my own architectural knowledge and interpretation. I consider design guidelines under four main heading to be able to transfer the gathered knowledge into an architectural correspondence.

1 Functional

The programme of the youth centre is formed according to the participants' contribution and visions. I arrange the building programme according to the most relevant visions with the context of Kuzguncuk as well as their relations with each other. While arranging them I consider the relation with the extracted values from the participatory phase.

The Building Programme

- Multi-Purpose Areas as; Arts & Crafts Area, Forum / Discussion Area
- Library & Computer Lab
- Administration / Office
- Café / Restaurant
- Exhibition Area
- Agriculture Area (In relation with Kuzguncuk Garden)
- Sport Facilities
- Relaxing Area (Recreation)
- Open / Semi-Open Areas as; ***a courtyard***

2 Spatial

Spatial order and functional decisions were considered simultaneously. For this reason after the synthesis of the participatory phase, specific functions are gathered under the roof of considering Multi-Purpose Areas which allows spatial flexibility within the configuration.

- Multi-purpose rooms and in-between spaces are considered to host various activities on certain days of the week. Spaces, where functions that do not require a specific interior arrangement were considered as multi-purpose areas.

- Spatial configuration is considered according to the structural choices, which allows the advantage of each facade from both interior and exterior perspective.

- Since the open area dedicated to this centre is one of the main generators in the spatial order, the courtyard is considered as one of the functions within the spatial configuration, which means it has a direct relationship with almost all the enclosed areas except the library on the upper floor.

3 Contextual

Contextual guidelines are very much dependent and responsive to the current texture of the area and have a direct relationship with it.

- Both keeping and enhancing the current street life within the design proposal in relation to the current street fabric.

- The need of a semi-open area can be provided by pulling the main street inward (detailed explanation can be found in Part 4) to the site and creating an inner courtyard regarding how participants expressed during the workshop, can also sustain the current street texture.

- 1 or 2 storey mass formation is considered according to the general silhouette of Kuzguncuk.

- Fragmented and articulated mass configuration is considered, which both keeps and extends the current texture of the street life and reflects specific neighbourhood references such as small corners, niches, and the fabric of Kuzguncuk.

4 Constructional

Construction guidelines are constituted with the relation of filtering the outcomes from the participatory process. The construction method was developed regarding its being articulable for participants to comprehend and implement during the building process together with building regulations.

- Wood is considered as the major material according to the traditional concerns of the Kuzguncuk context since it is a suitable material to work with participatory methods.

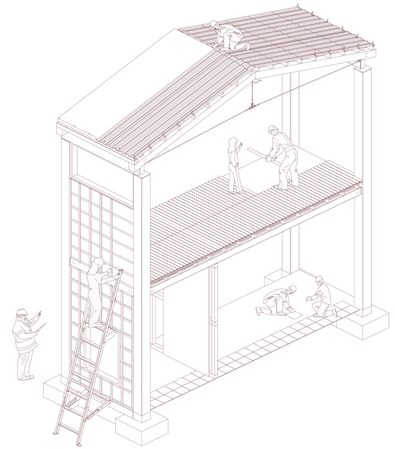
- A repetitive construction technique has been chosen regarding its simplicity to be able to conduct the process with participants.

- This repetitive construction consists of reinforced concrete columns and timber beams as well as metal joints and tension rods.

- Different formations of the repetitive column-roof combination were discussed by changing the heights of the columns and the span, which provides a diversity within the proposal.

PART 4

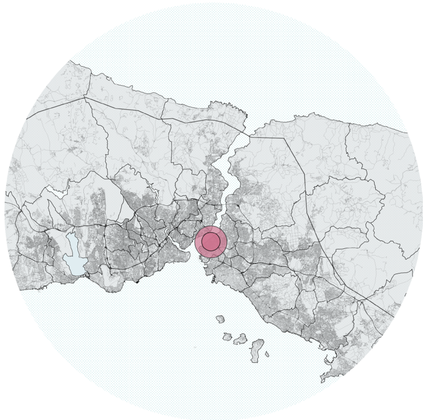
Design Proposal



Istanbul, Kuzguncuk

The chosen site is called Kuzguncuk and located in the Asian side of Istanbul-Turkey, close to the First Bosphorus bridge that crosses the Bosphorus.

The area was built as a Jewish village close to the coast line in the 16th century. During the 18th century, people from Armenia and Greece started to settle in. Throughout the 20th and 21th century the area was shaped with many cultures together with the people's migration from Northern Turkey to Kuzguncuk (Wikipedia, 2022b).



Why Kuzguncuk?

Kuzguncuk is one of the oldest Bosphorus settlements located in Üsküdar district with a population of 4000 people. The area is located between two hills (Nakkaştepe Hill and Fethi Pasha Grove) and settled in a valley, which has been preserved within its special location by the declaration as a protected area.

The main reason that I chose this area is; Kuzguncuk has been experiencing slow transformation compared to other settlements in Istanbul which has been protecting itself from Istanbul's heavy construction, constant and rapid change traffic, and urban operations such as gentrification and displacement.

Both the immaterial (memories, atmosphere etc.) and physical (structures, materiality etc.) features are trying to be preserved by the local people, which in my opinion, keeps the solidarity alive within the community. This creation is the most important thing that distinguishes it from other settlements in Istanbul.

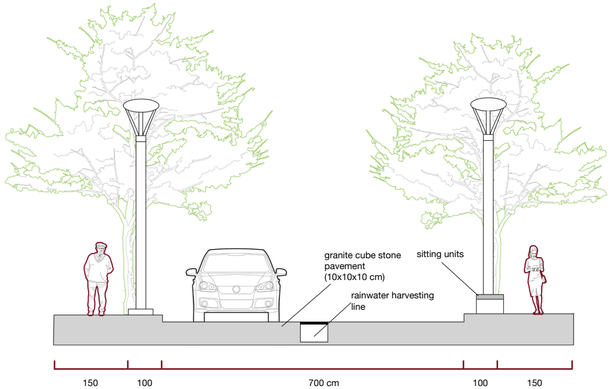
Many different building typologies have been built in Kuzguncuk, which contributes to its diversity. Its practices are unique to the area and can still be seen, such as Kuzguncuk Garden and Kuzguncuk Houses.

Figure 11
Aerial view of Kuzguncuk.

The Street Life in Kuzguncuk

In Kuzguncuk, streets have been developed as an extension of the buildings, for this reason streets shouldn't be considered separately from the climatized areas. The life inside houses has also overflowed outside and there is a continuous interaction between the indoor life and the outdoor life.

Kuzguncuk is a vibrant and diverse area with its small niches and corners, which can be seen in almost every street. These typologies allow for public interactions within people, which keeps the street life active. Streets have been developed as an extension of the buildings, which has a correspondence in the daily culture of people in Kuzguncuk. Spending time on the streets of Kuzguncuk is one of the common activities amongst people who want to experience the area. Streets consist of an important part of everyday-life in that area, even the main street of Kuzguncuk, which is Icadiye Street, can be perceived within the human scale. Streets are generally narrow, covered with various types of cafes, restaurants and shops, which enhances the level of the liveliness of the area.



Icadiye Street Section

Kuzguncuk Houses

Traditional Kuzguncuk Houses are one of the attractive and impressive formations in this area. These houses constitute the major materiality of Kuzguncuk. Their ground floors are generally masonry, while upper floors are made out of wood. External expression of the houses are mainly occured in colourful, refined wood.

Kuzguncuk Garden
as a living example of urban agriculture

Kuzguncuk Garden is one of the rare formations that occurred as an urban agriculture area that survived within the rapidly changing urban fabric of Istanbul (Dündaralp & Atabey, 2017). This area has been tried to be opened for urban development since 2000's, but each time it was preserved as an agricultural area by the conscious local movements encouraged by the local people. The products obtained from here are shared with the local people without any commercial purpose.

This area is not used for only agricultural purposes, it is an open public area where the local people socialise, watch movies in the evenings and celebrate their special days. The area consists of a small amphitheatre, a playground together with an agricultural field and a sports area.

Although there is no clear information about when it occurred as an agricultural area, it is an autochthonous public space, that symbolises unity and solidarity, that's where it intersects with the aim of my project.

As the main street of Kuzguncuk, along the Icadiye Street, various types of materialities and typologies can be seen.

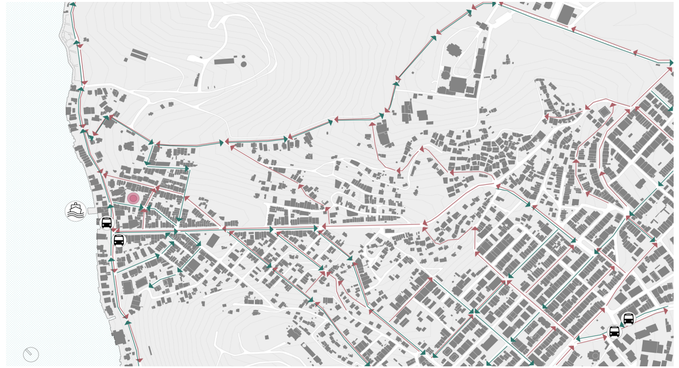
Along the street, ground floors of the buildings are generally for commercial purposes and the upper floors are both residential and commercial as well as religious developments can be seen.

Textures of Kuzguncuk

Analysis of the Area

Transportation

Main vehicle routes were examined in order to understand the movements within the area. There are two bus stops close to the chosen project area, as well as a ferry stop.



Green Areas

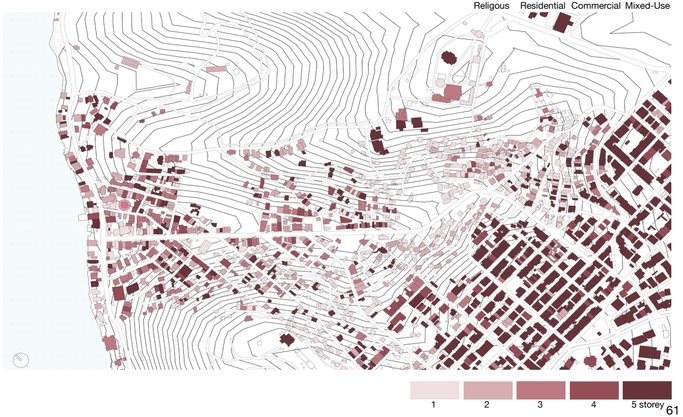
In overall green area analysis, it can be seen that the area has both passive and active green texture. Passive green areas are cemeteries, military areas and private green spaces. On the other hand, there are green parks on different scales as well as Kuzguncuk Garden, which is open for public use.

Land-Use

Along the main street of Kuzguncuk (Icadiye Street), mixed-use typology is dominant with commercial-purposed ground floor buildings. The active ground floors consist of cafes, restaurants, retail shops and various offices.

Topography and Building Heights

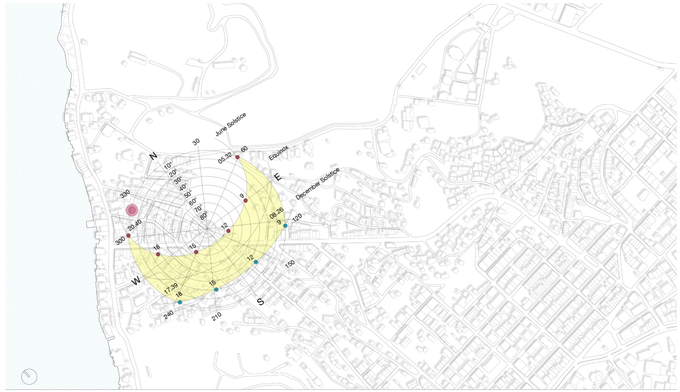
The geographical feature of this area is that it is settled in a valley. Therefore the building heights followed the topographical qualities of the area over the time.



Climate Analysis

Solar Chart Analysis

In the solar chart analysis, the natural shade provided by the surrounding elements were examined. According to the examination, the major orientation of the proposed design and the facades have been decided.



Wind Rose Analysis

In the wind rose analysis, prevailing wind directions and the speed for each period were examined. The chosen project area is surrounded by buildings with various heights, the speed of the main wind is deflected over the built up environment, even so the proposed design will benefit from the wind.

Settlement Typologies

In terms of settlement typologies, the area hosts various types of typologies. The traditional wooden buildings of Kuzguncuk have been preserved and actively being used for both residential and commercial purposes. And relatively newly built apartment block settlements can be seen in two different ways, which are with and without a courtyard in a settlement plot. On the other hand, some parts of the area have been occupied by both gated communities and shanty developments over the time.

1 Historical Dwellings with a Commercial Ground Floor

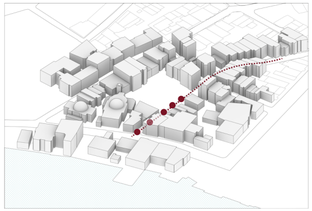
2 Shanty Development

3 Gated Communities

4 Dwellings with a Commercial Ground Floor

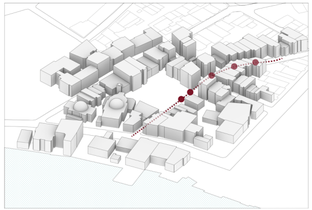
5 Dwelling Blocks

6 Dwelling Blocks with a Courtyard



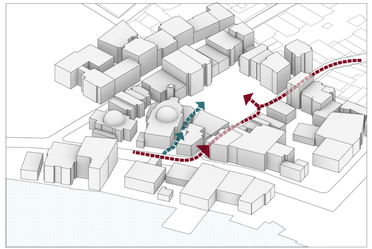
The Chosen Project Site

The chosen project site is being used as a parking lot run by a private owner currently. The area is approximately 900 sqm2. Approaching from the West, where the street connects with the main coastal road, small cafes and retail shops are present on both sides of the street. The silhouette of the church is also visible from the street.

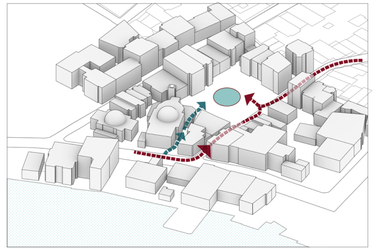


The Chosen Project Site

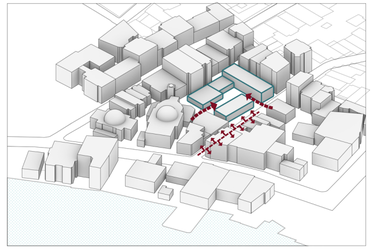
The area where the project site is located is quite diverse in terms of building typologies, materiality and colours. The traditional wooden Kuzguncuk houses and contemporary concrete apartment blocks formed this area as well as religious developments such as a mosque and a church.



Both keeping and enhancing the current street texture within the site by extending the street toward the site. By that, niches are created. These niches allow for new public interactions.



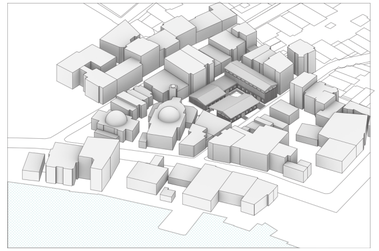
Creating a transition by adding a new passage that connects the site and the main coastal road. With extension of the street an open area is created in the middle of the site, responding as a courtyard.



Mass configuration is created by retreating from the dwellings located on the east side of the site, to create a buffer zone in between. For the contribution to street life, the street facade has been kept for commercial purposes.

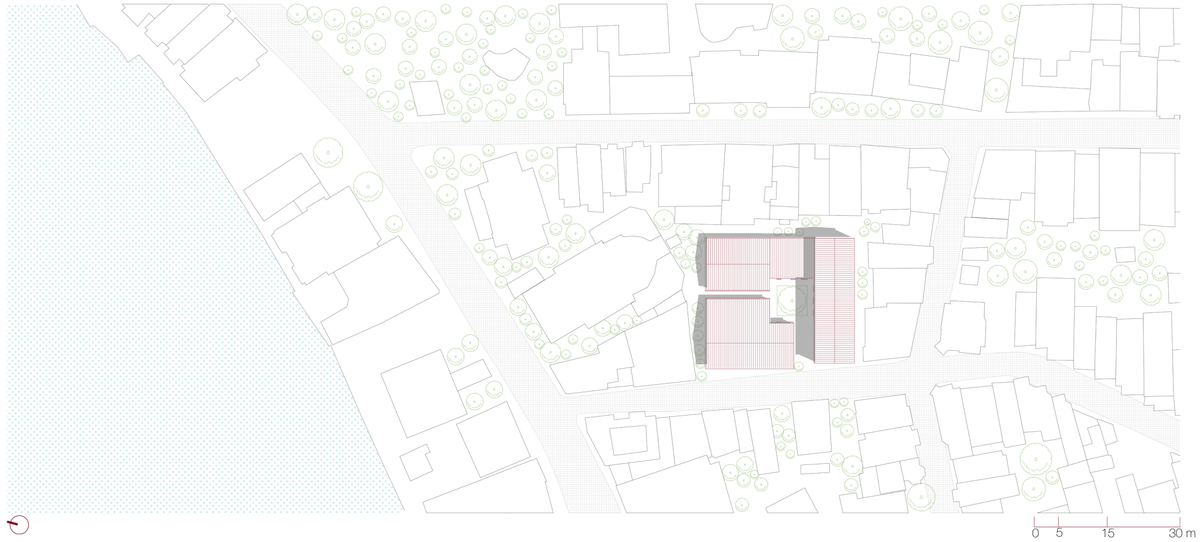
According to the reflection of the structural identity on the functions, within the structure of the buildings, service areas are considered as seperate boxes.

While designing the orientation of the roofs, attention was paid to their appearance on the facades.



The centre is created by using a repetitive construction method in various ranges. Creates diversity within the proposal.

The values emerging throughout the process are materialised in the design proposal as a vision outcome. As a synthesis of the participatory phase with the contextual background, the design proposal has been drawn.

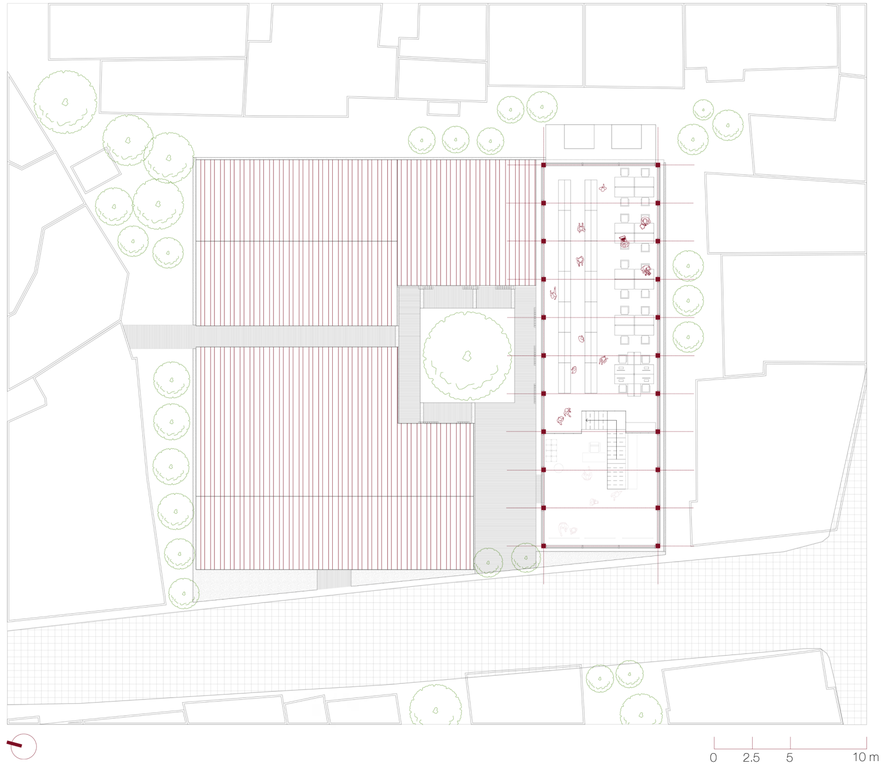


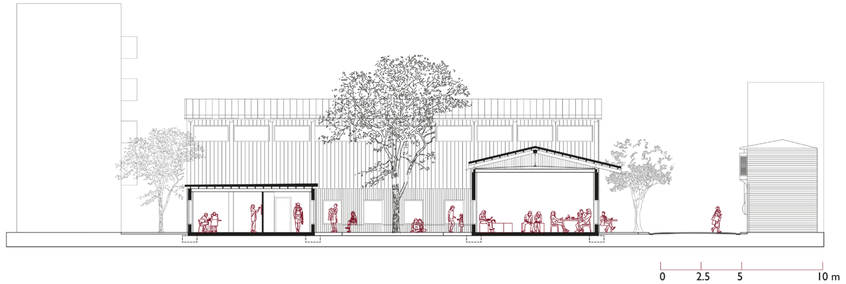
Ground Floor Plan

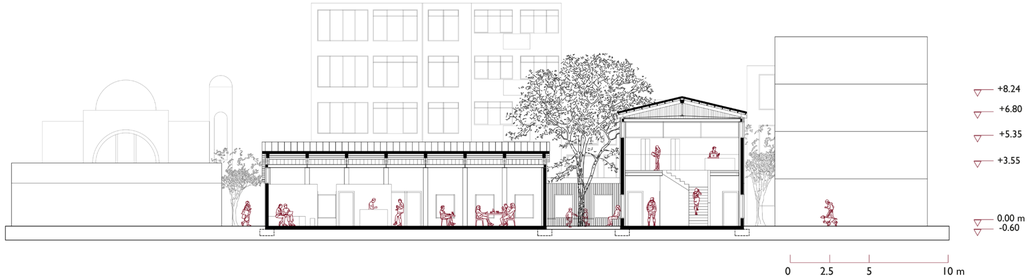
0.00

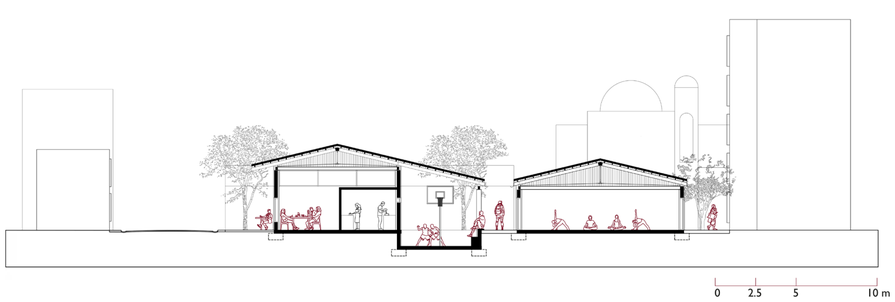
First Floor Plan

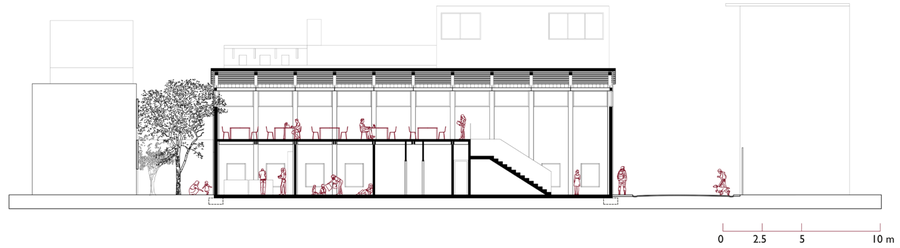
+3.55 m




+8.24
+5.35
+3.65
+3.00
0.00 m
-0.60
0
2.5
5
10 m


+8.24
+6.80
+5.35
+3.55
0.00 m
-0.60
0
2.5
5
10 m


+5.35
+4.40
+2.50
0.00 m
-0.10
-0.16
0
2.5
5
10 m


+8.00
+6.60
+3.55
0.00 m
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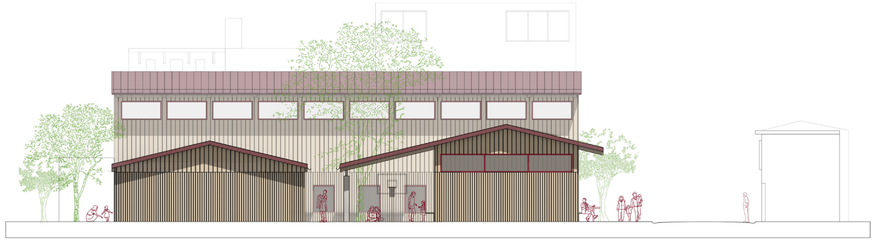
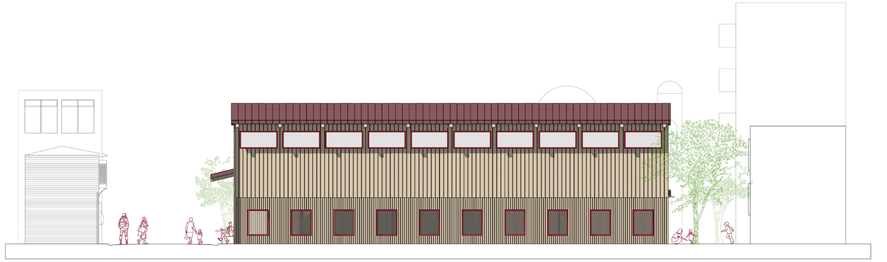
2.5
5
10 m



0 2.5 5 10 m

North Elevation



0 2.5 5 10 m

South Elevation

0 2.5 5 10 m

West Elevation

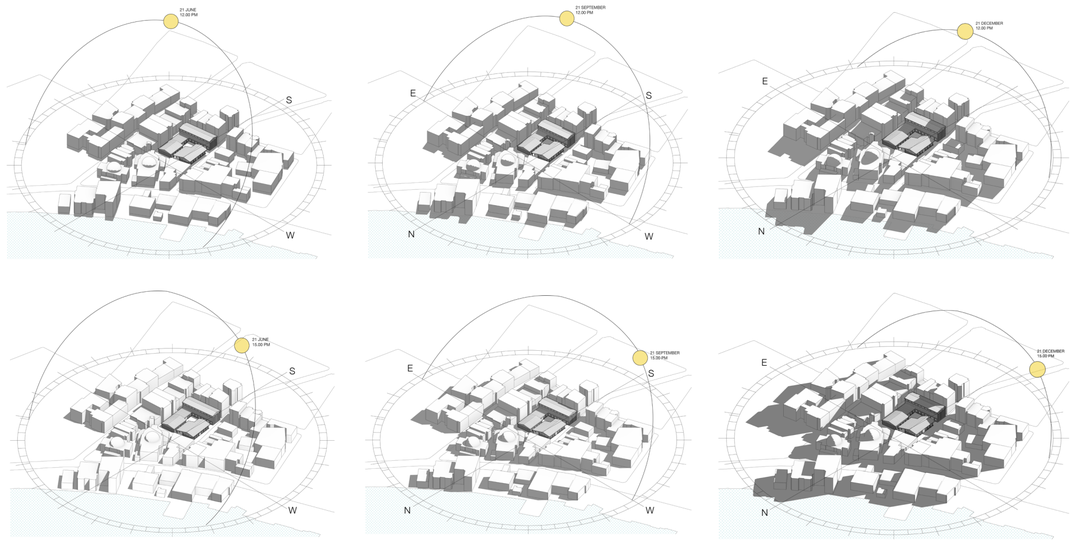
The Street Facade

0 2.5 5 10 m

East Elevation

Shadow Analysis

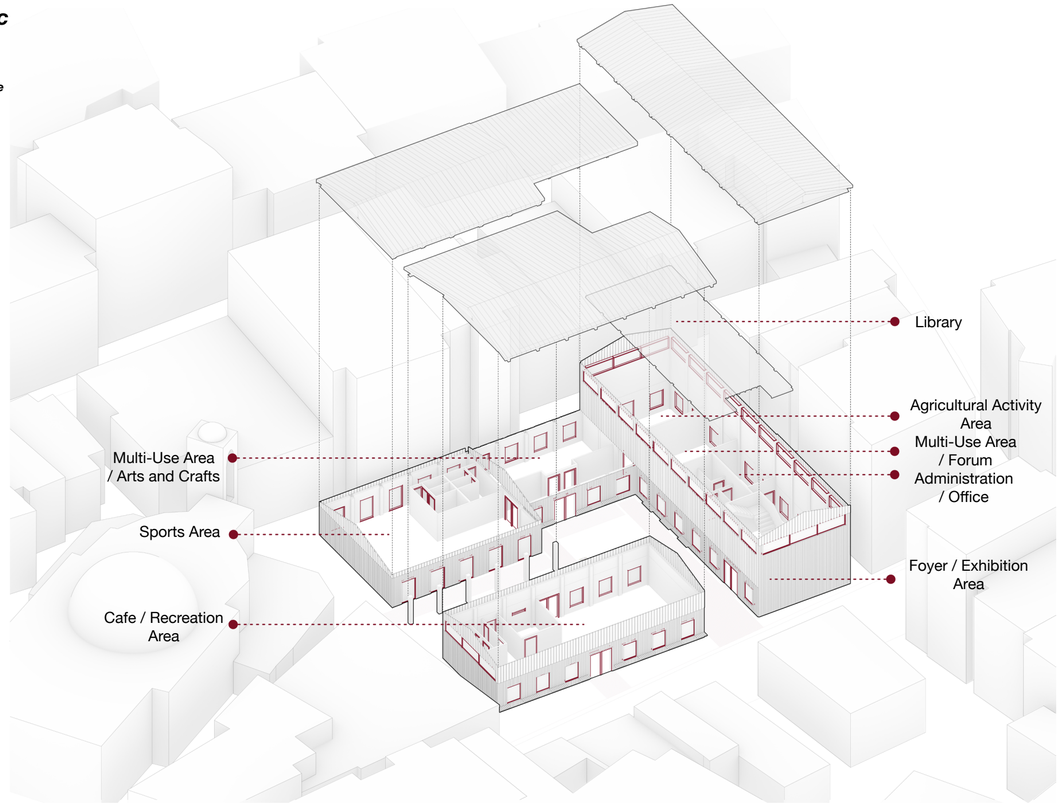
The shadows were analysed in three different days throughout the year, which are 21th of September, 21th of June and 21th of December. According to the results, I decided to have openings towards the North and to consider a tree in the courtyard.



A View from the Street

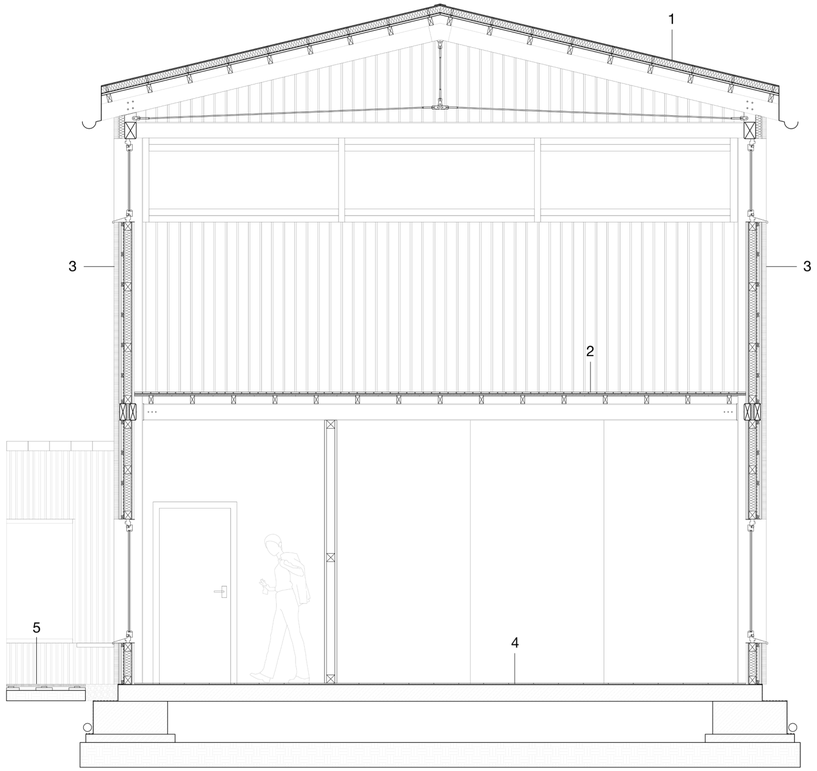
Axonometric View

Building Programme



A View from the Courtyard

Detail Section



1 roof construction:
3 mm galvanized steel sheet
Aluminium distancer
80 mm rock wool thermal insulation
Vapour barrier
25 mm corrugated aluminium
50/100 mm wood battens
200/200 mm timber beam

2 floor construction:
20 mm parquet
Acoustic insulation
50/100 mm wood battens
20 mm plywood
80/200 mm double timber beam
Wood ceiling cladding

3 wall construction:
50/100 mm elm boarding fixed
with stainless-steel screws
10 mm elm panel
25/45 mm wood battens
Breathe membrane
12 mm OSB panel
80 mm XPS thermal insulation board
80/100 mm timber studs
Vapour barrier
12 mm OSB panel
Acoustic insulation
7 mm pine boarding

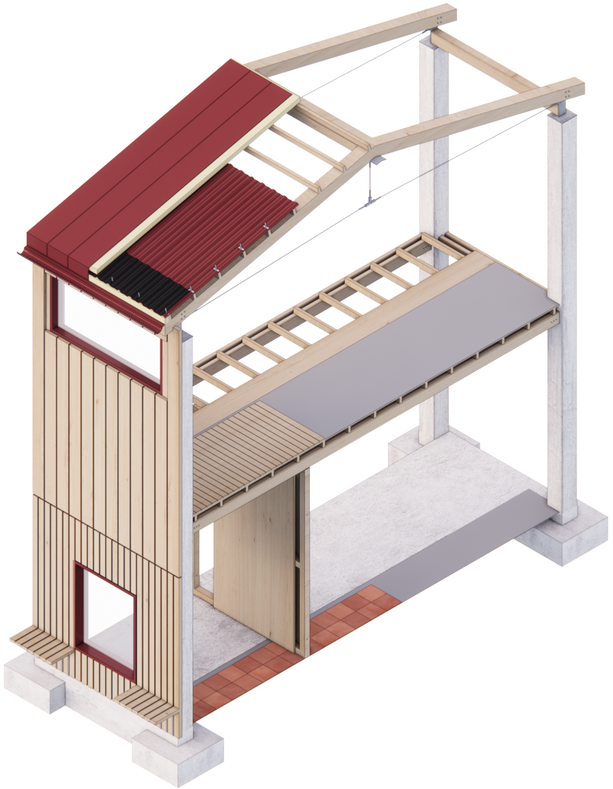
4 floor construction:
300/300/10 mm terracotta tiles
3 mm adhesive
95 mm screed
Separation layer
200 mm reinforced concrete slab
400 mm reinforced concrete foundation
100 mm lean concrete
Compacted earth

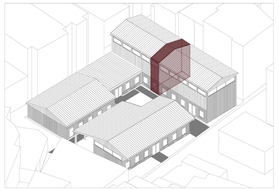
5 floor construction:
25 mm wood deck
Aluminium distancer
Compacted earth

0 20 40 80 160 cm

A View from the Library

Construction Model





Materiality

Wood

"as a sustainable building material"

Wood is a natural,renewable and sustainable building material with its lighter carbon footprint. As long as sustainable forestry management and harvesting practices are followed, the wood resource will be available.
-How to protect wood and keep it look natural? By applying polyurethane varnish. This method doesn't change the natural colour of the wood over time.

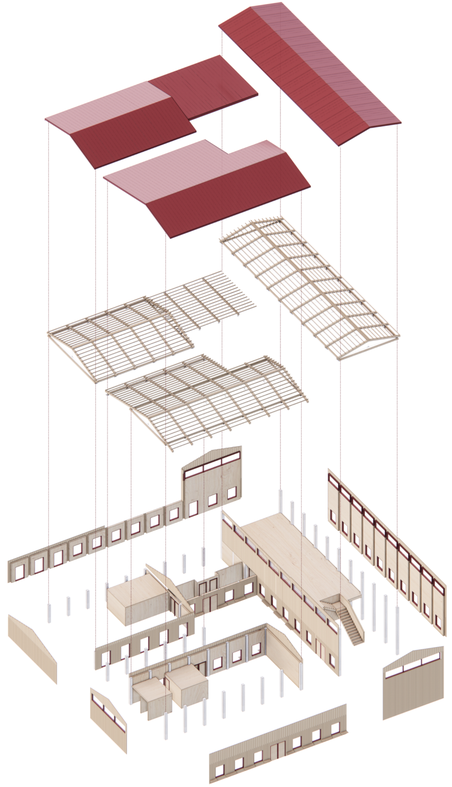
Reinforced Concrete

Under an accomplishable scenario, all the columns are proposed as reinforced concrete, while considering its durability as well as by acknowledging the fact that building regulations in Turkey are not embracive for fully contemporary wooden structured proposals, because of the current circumstances of the building industry in the country.

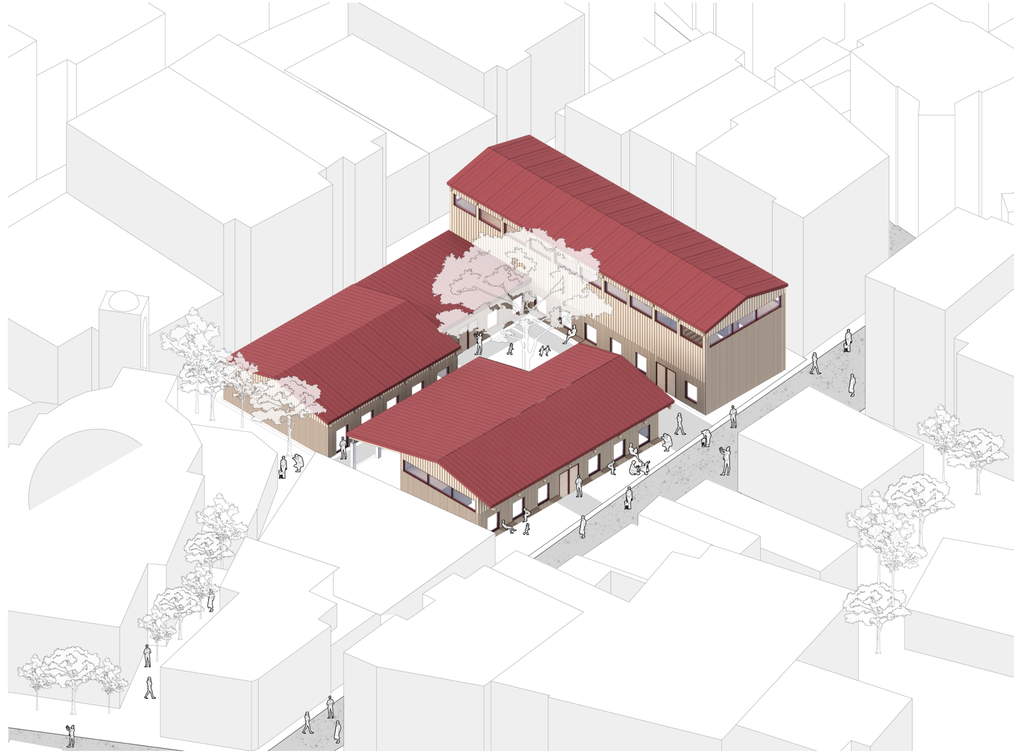
Metal Joints

Since the joinery system in the proposed design includes two different materials which are wood and reinforced concrete, considering metal joints is the most appropriate way of achieving it with the participatory way of building it.
After the examination of other contemporary innovative joinery systems, I have designed my own metal joinery system.

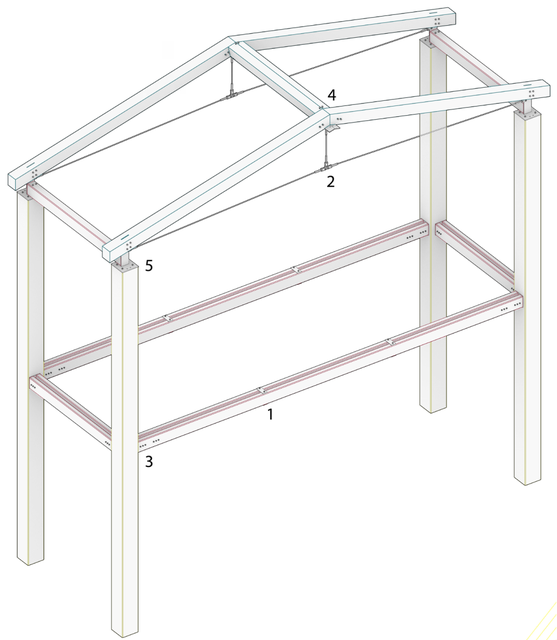
Exploded Axonometric View of the Structure



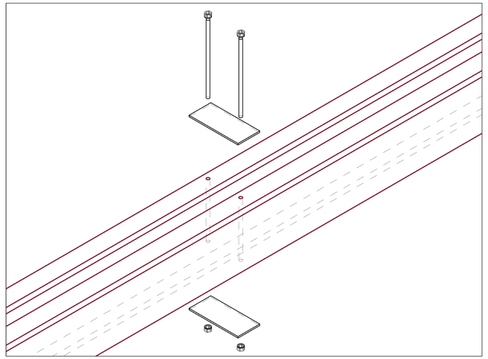
Contribution to the Street Life



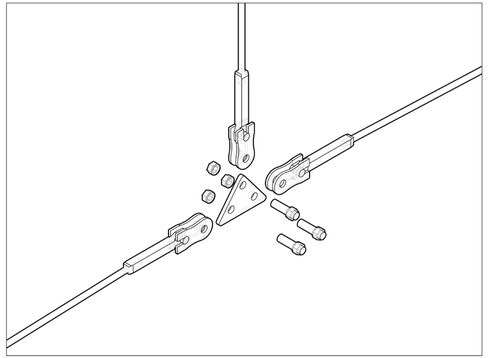
Joinery Details



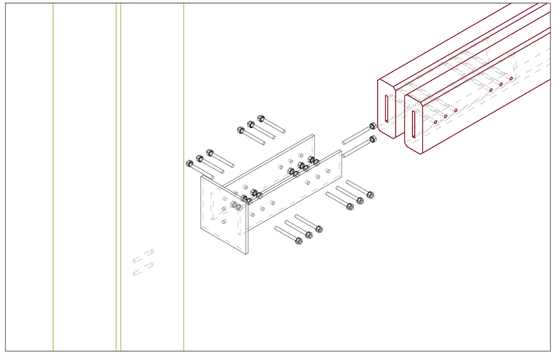
1 Beam to Beam



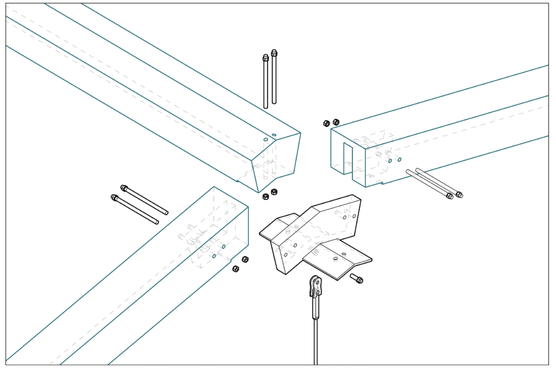
2 Tension Rod



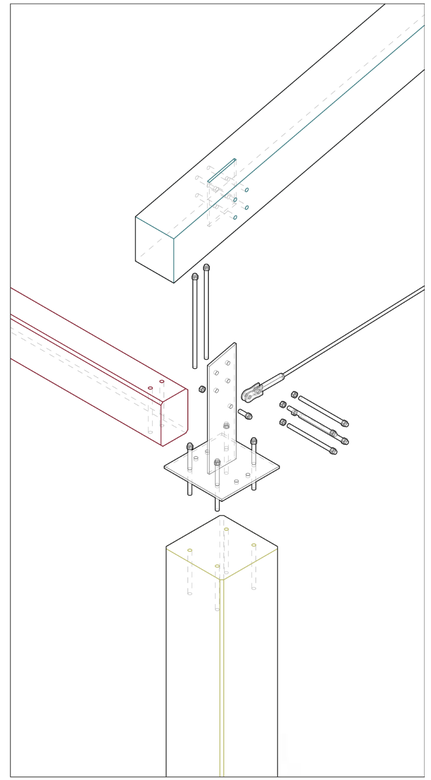
3 Column to Beam



4 Roof Beams to Tension Rod

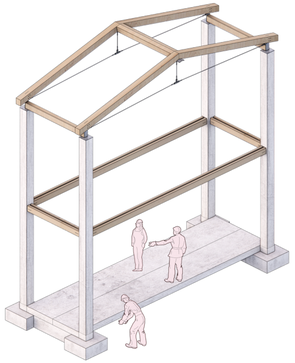


5 Top of the Column - to Beam, Roof and Tension Rod

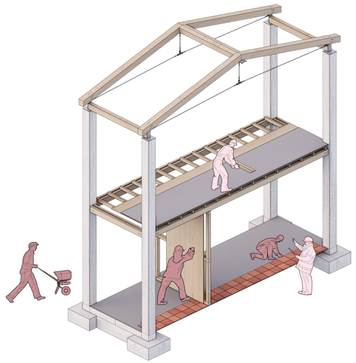


Construction Proposal

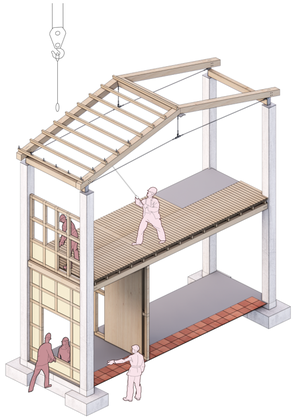
Forms of Assembly



After the foundation is done, the first phase of the construction consists of mounting load bearing elements of the main structure. This process is proposed to be done with building professionals.

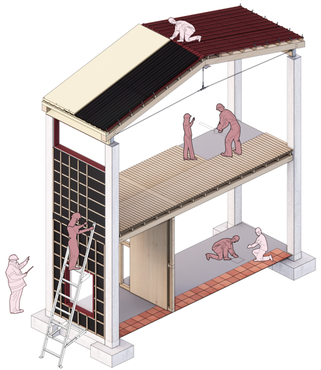


The inner walls are made of timber studs and both sides are covered with timber panels. Slab is also made of timber beams and plywood. These processes are conducted with participants accompanied by building professionals as well as the following steps.

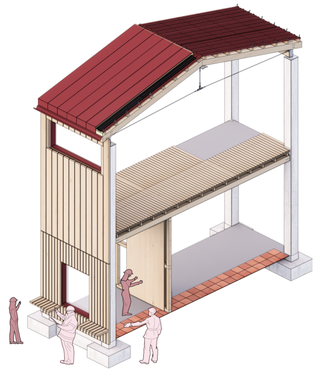


The structure of the exterior walls is made of timber studs and the gap in between is filled with thermal insulation. The secondary timber beams are fixed to the main timber beams on the roof with aluminium distancers.

After the placement of corrugated metal plaques, the roof is covered with a vapour barrier. On the exterior wall, the thermal insulation layer is covered with both an OSB layer and a vapour barrier.



The roof is covered with a thermal insulation layer. For the exterior cladding of the walls, secondary timber studs are placed in front of the vapour barrier.



As a last phase of the construction process, the roof is cladded by painted aluminium sheets and exterior wall claddings are fixed to the secondary timber studs.

A View from the Corridor

My aim of starting to explore the field of participatory design, was to investigate the possibilities that occur during the process and their variety regarding its relation to architectural design projects.

For this reason, I spent most of my time translating the combination of theoretical knowledge and participatory phase into the design proposal. It is the heart of this thesis work, therefore after understanding the framework of how participatory design works, I realised that any design could be possible. It is dependent on how the person, as an architect, interprets the outcomes and tackles empowering participant's contribution throughout the process.

The most exciting part of this project was the proposal of the design after the interpretation of the participatory phase part. I realised that it is one of the challenging parts within the participatory design studies because I was able to find many resources about the theoretical background but there was a little work, which was investigating the practicality through implemented and/or planned to implement projects. Since this methodology centres people, there are many various inputs to be able to conduct the participatory process, which are people's socio-economic level, education level, as well as the opportunities that the context provides to architects or designers.

I was interested in the social dynamics of practising architecture, and by this thesis work I have had a chance to explore more and tackle my aim with the framework of designing with them, instead of designing for them. I realised that, according to the interviews that I have conducted, people tend to participate more when the process or product includes directly themselves and/or their children in my work. This situation has to be perceived correctly because it gives hints about how these participatory processes can be conducted regarding the cultural and socio-economical levels of the community members.

During the workshop, I realised that observing participants actions, movements is as important as interacting with them orally. They were given an opportunity to express their visions and while they were using the tools that I have provided, I had a chance to observe their actions and movements regarding how they place graphic icons and Lego pieces, which has many values and influences on the design proposal. I found the correlation with the theoretical empowerment at this point, which is if the architect/designer is able to find upstanding ways to include community members, the community members are ready to be empowered and be included as well as feeding the process and project by their variegated opinions and visions.

Since I couldn't be able to conduct the whole participatory phases together with the participants, because of the limited scheduled time, I always kept in mind to question every step of my work's relationship with the participatory design methodology, in order to keep its balance with its credibility. I would like to continue exploring this field by trying to design mock-ups for joinery systems by using possible different materials to understand how they might work in reality.

However, I perceive this work as a first attempt at trying to correlate theoretical knowledge with real world possibilities together with the opportunities of the specific context provided to architects or designers, who are interested in this particular field.

My exploration shows that the architectural participatory design practices are not static. They are open for any kind of interpretation, evolution and enhancement. To include community members, different ways should be tried and examined to explore which ones are able to empower participants most and what types of outcomes would emerge.

Interview Sheets

Katılımcı / Participant :

Sorular / Questions for the children (8-15):

1	Okul dışındaki zamanını nerede geçirirsin? / Where do you spend your off-time after school?
2	Okul dışında yapmaktan en çok keyif aldığın aktivite(ler) nedir? / What is your favourite activity(ies) that you enjoy the most outside of school?
3	Bu aktivitelerden hangisini/hangilerini bireysel olarak yapmayı tercih edersin? / Which one of these activities do you enjoy practicing individually?
4	Bu aktivitelerden hangisini/hangilerini toplu olarak yapmayı tercih edersin? / Which one of these activities do you enjoy practicing with a group of people or friends?(collaboratively)
5	Herhangi bir hobin var mı? Varsa nedir? / Do you have any hobbies? If so, what are they?
6	Bu aktivitelerini/hobilerini gerçekleştirebildiğin/geliştirebildiğin bir yere gidiyor musun? / Do you go to a place where you can practice your hobbies/activities that you enjoy?
7	Aktivite/hobi ortamından biraz bahseder misin? / Can you tell me about the environment there?
8	Gittiğin yerde (varsa) hoşlanmadığın ve/veya (varsa) eksik olan özellikler neler? / What are the features that you don't like (if any) and/or are missing (if any) in the place you are going?
9	Gittiğin yerde değiştirmek istediğin ve tutmak istediğin özellikler neler olurdu? / What would be the features that you would like to keep and change at the place that you go?

Katılımcı / Participant :

Sorular / Questions for youth (15-24):

1	Okul dışındaki zamanını nerede geçirirsin? / Where do you spend your off-time after school?
2	Okul dışında yapmaktan en çok keyif aldığın aktivite(ler) nedir? (hem iç mekanda hem dış mekanda) / What is your favourite activity that you enjoy the most outside of school? (both indoor and outdoor activities)
3	Bu aktivitelerden hangisini/hangilerini bireysel olarak yapmayı tercih edersin? / Which one of these activities do you enjoy practicing individually?
4	Bu aktivitelerden hangisini/hangilerini toplu olarak yapmayı tercih edersin? / Which one of these activities do you enjoy practicing with a group of people or friends?(collaboratively)
5	Herhangi bir hobin var mı? Varsa nedir? / Do you have any hobbies? If so, what are they?
6	Bu aktivitelerini/hobilerini gerçekleştirebildiğin/geliştirebildiğin bir yere gidiyor musun? / Do you go to a place where you can practice your hobbies/activities that you enjoy?
7	Genellikle haftaiçi mi yoksa haftasonu mu gidersin? / Do you usually go on weekends or weeekdays?
8	Gittiğin yerde yaklaşık ne kadar zaman geçirirsin? / How much time do you spend there?

Katılımcı / Participant :

Sorular / Questions for youth (15-24):

9	Aktivite/hobi ortamından biraz bahseder misin? / Can you tell me about the environment there?
10	Gittiğin yerde (varsa) hoşlanmadığın ve/veya (varsa) eksik olan özellikler neler? / What are the features that you don't like (if any) and/or are missing (if any) at the place you go?
11	Gittiğin yerde değiştirmek istediğin ve tutmak istediğin özellikler neler olurdu? / What would be the features that you would like to keep and change at the place that you go?
12	Böyle bir tesisin tasarım ve/veya yapım aşamalarına fiilen katılmak ister miydin? / Would you like to actually participate in the design and/or construction phases of that kind of a facility?
13	Fiilen tasarım ve/veya yapım aşamasında bulunmanın senin için nasıl bir farkı olurdu? / What would be the difference for you to participate physically in the building process?
14	Kullanacağın bu alandan sorumlu olmak ister miydin? / Would you like to be responsible for the facility that you will be using afterwards?
15	Bu tesisteki sizin kullanacağınız aktivite alanını, ihtiyaçlarınız doğrultusunda kişiselleştirmeyi tercih eder miydin? / Would you prefer customising your activity area according to your needs?
16	Tasarım ve/veya yapım sürecini, tesisi birlikte kullanacağın insanlar ile birlikte iş birlikçi bir şekilde yürütmek ister miydin? / Would you prefer participating in the design and construction process collaboratively with other people that you will use the facility with?

Katılımcı / Participant :

Appendix

Sorular / Questions for the parents and citizens (volunteers):

1	Gönüllü işlerde bulunmayı tercih eder misiniz? / Would you prefer doing volunteer work?
2	Fiilen aşina olmadığınız bir konuda da gönüllü olarak faaliyet göstermeyi tercih eder misiniz? / Would you prefer volunteering on a subject that you are not familiar with?
3	Gençler ve çocuklar için bir tesisin tasarım ve/veya yapım aşamalarına fiilen katılmak ister miydiniz? / Would you like to actually participate in the design and/or construction phases of a facility for young people and children?
4	Bu gönüllü katılımcılık çocuğunuzu ilgilendiriyor olsa katılmayı tercih eder miydiniz? / If this participation process is related to your child (if any), would you prefer participating in?
5	Topluma ortak fayda sağlayacak bir merkezin tasarım ve/veya yapım aşamasında fiilen görev almak ister miydiniz? / Would you prefer participating physically in the construction process of a facility that will provide common benefit to the society?
6	Fiilen yapım aşamasında bulunmanın sizin için nasıl bir farkı olurdu? / What would be the difference for you to participate physically in the building process?
7	Sizce fiilen yapım aşamasında bulunmanın çocuklar ve gençler için nasıl bir farkı olurdu? / From your perspective, what would be the difference for young people and children to participate physically in the building process?
8	Bu katılımcı süreç, kullanacağın alana dair aidiyet ve sahiplenme algını nasıl etkilerdi? / How would this participatory process affect the perception of your belongingness and involvement regarding the facility?
9	Tasarım ve/veya yapım sürecini, tesisi birlikte kullanacağın insanlar ile birlikte iş birlikçi bir şekilde yürütmek ister miydin? / Would you prefer participating in the design and construction process collaboratively with other people that you will use the facility with?
10	Bu tesisi çocuklar ve gençlerle yürütmek/idare etmek ister misiniz? / Would you like to be responsible for the place together with young people and children?
11	Sizce bu tesiste ne tür aktiviteler olmalı? / From your perspective, what kind of activities/facilities should it contain? What should it offer?
12	Bu sürece fiziksel olmayan bir şekilde bir katılım sağlamayı tercih etseydiniz bu ne olurdu? (örneğin: ekonomik, organizasyon ayarlama, yiyecek-içecek tahsisi vs.) / How would you like to participate rather than participating physically in the building process? (for example: economically, organizational, providing goods etc.)

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Figures

Figure 1
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Figure 2
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Figure 3
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Figure 4
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Figure 5
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Figure 6
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Figure 7
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Figure 8
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Figure 9
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Figure 10
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Figure 11
Google Earth, 2021. Kuzguncuk, 41°02'11"N, 29°01'49"E, elevation 4 m. [Online] Available at: https://earth.google.com/web/

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